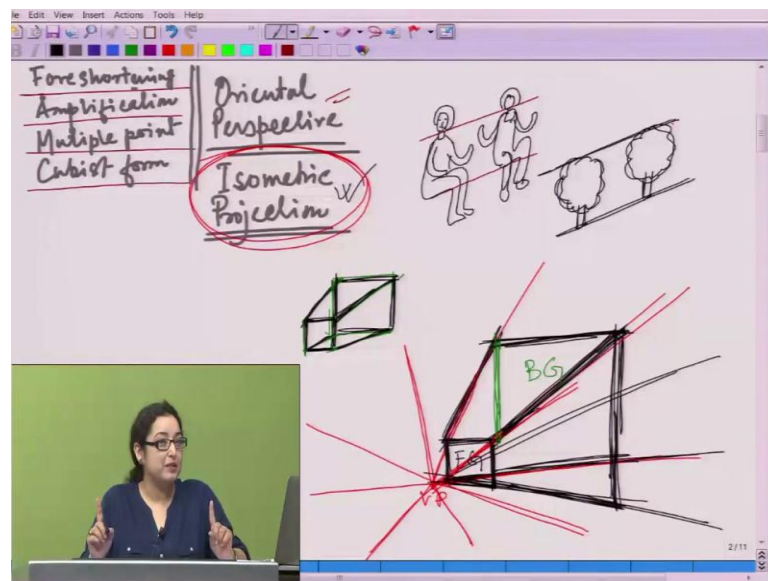


Elements of Visual Representation
Prof. Shatarupa Thakurta Roy
Department of Humanities and Social Sciences
Indian Institute of Technology, Kanpur

Lecture - 11

So, in oriental perspective, it was also something very interesting.

(Refer Slide Time: 00:09)



The oriental perspective did not want the recession to take place. They felt, if you consider the vanishing point, then there is a chance that the object that is placed farther back that will appear so tiny that you will hardly get to see them. So, what their challenge was completely different, they felt that everything has to be a prominent. So, what did they do, it was more like an alteration.

Instead of making a vanishing point, they did just the reverse, they just avoided the vanishing point, they made all the lines, that is otherwise like all those lines that are supposed to meet into a point; they just played their own role, because it is finally, the artistic freedom that you are provided with. As an artist, you can do something different, because it is already created and you are recreating it fine. We discussed about all this things earlier that you are recreating life here.

So, what they did, they made all those unparallel lines parallel. So, you will never see the horizontal lines, which are not parallel there. So, in this perspective, if you see a person

sitting here and another person sitting farther back, there will be no scale difference. So, maybe for example, if you have a tree; that is close to you, another tree that is farther back from you, they will also look the same.

So, that is how you see in Japanese or Chinese perspective and there is another variation; that is called the isometric projection. Now, this isometric projection is more common in architectural drawings with the purpose. Because, you know sometimes you may feel that the farther area should not look smaller and in fact, that should look larger. So, you use a reverse perspective, you put the vanishing point at the foreground and instead of putting them elsewhere, you create another area, where it just works in an opposite order.

So, if you have a design like this, it is very interesting to create things with your knowledge; that if this is a building, it will just follow a reverse order. So, this part, you will know should be this big or if it is slightly larger than this, then it should follow this order. So, this is another variation; that is known as isometric projection. So, this is basically at the foreground which is smaller and the background, if you feel like you just take a transparent view of it. So, this is how it should be, so the background is larger. So, this is more like, when you are creating something in a reverse order. So, you join these points and what you get is a shorter foreground and a larger background. So, I hope it is clear to you. Now, you can play around with different kind of perspective, but do not forget to try cubist perspective sometimes.

(Refer Slide Time: 05:19)

The diagram is a hand-drawn sketch on a digital screen, illustrating concepts of aerial and atmospheric perspective. It includes the following text and elements:

- Aerial Perspective
- Atmospheric perspective
- Cézanne
- Colour
- Value
- Contrast
- Sharper - foreground
- hazier - background
- gradual fading
- SPATIAL RECESSION BY SIZE REDUCTION AND FADING IN DISTANCE
- A color scale: Warm - FG (red, orange, yellow) to Cool - BG (blue, green, purple)
- A small sketch of a landscape with a tree and a building, with arrows pointing to FG (Foreground), MG (Middle Ground), and BG (Background).
- A small inset sketch of a still life with a vase and fruit, with arrows pointing to FG and BG.

So, there is another variation, when we do not really depend on a vanishing point. But, we try to give it an atmospheric feel that we create an atmosphere, which is not as perfect as the following a vanishing point, putting all the horizontal line that meets in one point. So, that is one way of looking at it, but we can also give it an atmospheric affect and what is that atmospheric effect, we call it Aerial perspective or atmospheric perspective, because we want to make a change into the ambience.

Now, how to get that, one way of doing it is, like making the foreground sharper and background hazier in a gradual manner. It is more like how you perceive things, we go by our common sense, perception, common sense of observation and we also operate things with our sense of value of color. So, you perceive color in terms of their value. Now, it is more like, it is a high value color; that means, it is a lighter color, which is full of light, like yellow white or so, it has a tendency to come close to you, close to the viewer.

And if it is a cooler color; that means, a low value color, it will always have a tendency to go farther back. So, if you want certain part to be pushed back a little bit visually, because we are creating the illusion of space, if you want some part to be pushed back, we must go for cooler color. So, our choice of color should be like indigo blue or cerulean blue, cobalt blue, purple, light blue, even some bluish, green will do.

Whereas, if you want to play some color that will like you want that color to come close to you, so you are pulling that particular object towards you or you what you want it to be pull towards a viewer. So, for pulling to bring it close, we go for warmer colors like red, orange, light green, light fluorescent green, yellow, also some lightish pink or this kind of color.

So, this is how we create the atmosphere that you have warmer color in the foreground, cooler color at the background, the foreground is sharper. The background is not so sharp, rather hazy and also middle ground, we create some kind of a graduality; it just creates that kind of a volume and it gives you the sense of atmosphere. This is also very important and we use it in different context. So, that is called the atmospheric perspective, when we do not have a particular notion of where to make things disappear.

So, is too small diagram that I produced for you, one is like you can see the warmer colors in the foreground and the cooler color at the background. You can see the

artworks of Paul Cezanne; that is a reference I would like you to see to spend more time looking at Cezanne's painting and you see that, he tried to simplify the whole being into geometrical planes. And he just with the support of this warm color, cool color, he could create a special depth in the landscape that he produced all his life.

Now, this is another example, where I may the foreground sharper, I used a sharp black, whereas the background I use some light grey, so that it goes farther back. And now, I made a butterfly also, where it is more sharper. So, it is not very difficult to make out that this is placed somewhere at the foreground and this is the background and this is the middle ground.

Similarly, for this painting, this is the foreground, that is in the background and this is perhaps the middle ground. So, this is how we can make use of Aerial perspective or atmospheric perspective in our painting to get a special depth.